



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

ment, Count Pecorini did not obtain the figures in the East. He purchased them in Rome from Prince Danilo of Montenegro, who had obtained them by gift or inheritance from his father, who had received them as a gift from some Chinese or Japanese personage.

The figures are in the Museum for one year, or until the Count returns to this country, where he comes from time to time with his American wife, who was Miss Bucknell, a sister of Mrs. Samuel Price Wetherill, Jr., and a half-sister of Mrs. Craig Lippincott.

S. Y. S.



### REMOVAL TO THE PARKWAY

A move of the greatest significance to the future of the Pennsylvania Museum and School of Industrial Art, more so, perhaps, than any that has been made since it was first opened in modest rented quarters in 1877, was taken when the petition of the trustees that a suitable site for the much-needed new building might be allotted to it on the Parkway was definitely granted by the Commissioners of Fairmount Park December 13, 1916.

The plot of ground so allotted contains approximately 100,000 square feet, and has a frontage on the Fairmount Plaza of some 600 feet. The significance of its allotment to this institution is by no means limited to the advantages to the institution of thus securing a new and commodious location. The action of the Commissioners in granting this site for this purpose is really a feature—a culminating feature, it is true, but still a feature—of a comprehensive plan for the creation, at the head of the Parkway, of a real Art Center for Philadelphia, more imposing in scale and more impressive in its entire effect than any similar center possessed by any American city.

The central and dominant feature of the Parkway, as planned by the Fairmount Park Art Association in 1907, and approved by the City Government in 1909, was this Art Center, of which a Municipal Art Museum, located on the site of the old Fairmount reservoir, should constitute the central feature, the other art institutions of the city to occupy buildings of their own fronting on the Plaza in which the Parkway ends at the foot of the hill. It was a magnificent project, for the launching of which the highest praise is due to the trio of experts, Horace Trumbauer, Paul Cret, and Clarence C. Zantzinger, employed by the Fairmount Park Art Association to design the Parkway; to the Association for the untiring activity with which it has advocated and advanced the ideals which it embodies; and especially to the city government which accorded to the plans, as published by the Association, an early acceptance that has been consistently followed by most cordial and generous support.

The whole project is rapidly approaching realization. All the properties necessary for its construction have been acquired by the city, and its physical completion within two years is now assured. The design for the great Art

Gallery has been made the subject of the most careful and competent study, now practically completed, and \$1,800,000 appropriated by the city is already available for beginning its erection.

The Pennsylvania Academy of the Fine Arts filed in November its petition for a site for a new building such as the comprehensive plans contemplated, which was promptly granted by the Commissioners, and now that similar action has been taken in the interest of the Pennsylvania Museum and School of Industrial Art, there seems to be no reason why a project which is so certainly fraught with the most alluring promises of future usefulness for this institution, and of the increased importance of the part it is destined to play in the intellectual life of the city, should not be promptly and triumphantly realized.

L. W. M.



### SCHOOL NOTES

The annual meeting of the Alumni Association of the Pennsylvania Museum and School of Industrial Art was held Saturday evening, December 9th, in the auditorium of the School. In addition to the regular business, a resolution was passed expressing the Association's strong feeling in regard to the placing of the School on the Parkway, plans for which from the Park Commission prints were shown to the members. An enthusiastic approbation was given, and the Association hopes to further the attainment of this object for its alma mater. After the meeting a series of living pictures was shown. The characters, taken by students, were entirely representative of periods of Italian Renaissance: Florentine, Venetian and Sienese; the costumes, made by the regular class, were copied faithfully from frescoes, portraits, and other paintings by masters of these epochs, Titian, Ghirlandajo, Raphael, Bronzino, Pinturicchio, etc. Appropriate music—piano, harp and voice—was given by Miss Mabel Bock, Miss Elizabeth Norris, and Mr. Thomas Moore Walton. Mr. B. Frank Jarrett, Jr., is the newly elected president. The Association has much planned for its new year's work, including exhibitions here and elsewhere.

\* \* \*

The most recent exhibit shown was from Denison House, Boston, of the work of Italian, Syrian, Greek and Armenian craftsmen and craftswomen, in silver, leather, linen, silk embroideries, etc., from old designs copied in part from treasure pieces in palaces, museums and private collections in Europe and America. The exhibition was especially successful in the selling of the work.

\* \* \*

A very important exhibition was made at the request of and under the auspices of the Art Alliance of Philadelphia, with the idea of showing the development of the art teaching in the practical life of the business world, as demonstrated by the work of recently graduated students who have entered professional